ject quite distinct from the architecture? for we know, from Pausanius, that all the Greek temples of any size and reputation were filled with statues, groupes, pedestals, candelabra, cars, tazzæ, tripods, vases, seats, and other articles of wood, metal, and bronze; the votive offerings of the conqueror, the supplicant, and the superstitious. Mr. Lucas has introduced the Ionic as his lower order, and the Corinthian above; a restoration more consistent with our preconceived notions, yet still open to serious objection. However, he has given a regular entablature to his lower order, whereas, judging from the Paestan Temple, and the reason of the thing, a mere architrave or beam were more fitting. But a more serious objection presents itself in the arrangement of the ceiling, which is made to overhang the upper range of columns for the purpose of contracting the aperture of the hypethrum. This presents so much difficulty of construction, and seems so much in advance of the science of the Greeks at that period, that I cannot but consider it as apocryphal, as also the pedimental form of some of the compartments of the ceiling, and the sloping roof over the aisles of the cella.

I have not wished to lengthen my remarks by allusions in detail to some questionable portions of the sculpture. I may, perhaps, be venturing on ground for which I am as little qualified to judge, as Mr. Lucas is to form an opinion of the architecture; but I must own, that I could have wished that the sculpture had been modelled with a refinement and finish more corresponding with the exquisite execution of the matchless original. I could have wished that one's ideas of the dignity, the splendour, and proportion of the Chryselephantine statue, and the grave majesty and beauty of Minerva herself had been more realized than it is in this conception; and it appears to me that the want of pure drawing, the total absence of Attic elegance and correct proportion in the rude, illustrations of his pamphlet, do little justice to the intelligence of the author in the letter-press. I could have desired that the modelling and putting together of the architectural details had been less characterised by coarseness and want of delicacy. And I must own, that the prominence given to the sculptures of the pediments, the projections of the heads and limbs of so many of the figures, seem to me so much to interfere with the lines of the architecture, and themselves to be so much cut up by the intersection of the corona, as to produce a most unsatisfactory intricacy, and disagreeable contrast. Neither the drawings of Carry (perspective views taken from a low point), nor the casual signs of a water drip, which may have arisen from a misplaced slab above, nor the solitary instance of a questionable indentation of a fragment head—more than probably a rebate to receive the bronze helmet, nor the projection of the horse's jaw at a part where no shadow broke the continuous line of light, seems to me to justify the solitary instance of so marked a principle, which would have itself established a rule in all future cases, but which has never, that I am aware, been followed in any succeeding instances in ancient or modern times, that have pretensions to be considered as classic works of art. I shall conclude with one more reference, and that as to the polychromatic embellishments timidly indicated over certain parts. Mr. Lucas states, that he is not called upon to run any risk of making a *gaud* of this restoration of the Parthenon, or to depart from the severe simplicity, which is the characteristic of all the art of Phidias. The testimony of tradition as recorded in the Transactions of this Institute, the evidences on the monument itself, the fragments recently dug up, all prove that polychromy had its full development in the Parthenon. The fragments discovered in the foundations, attest the antiquity of the practise. Will Mr. Lucas venture to say, that the Parthenon, when so embellished, was a gaud? Will he assume the question, and say that the simplicity characteristic of all the art of Phidias was colourless? What is the testimony borne by the monuments of ancient Egyptian architecture? What by the productions of medieval art?

If, in regard to the extent of polychromatic embellishment, Mr. Lucas hesitated among conflicting opinions to go to the full extent of some of the advocates for unqualified adoption of colour, I could understand his prudence; but it seems equally rash to reject all colour as to adopt it throughout: and reasoning does not seem to justify the introduction of colour in one or two parts only, which by their very solitariness contrast most harshly with the rest of the model.

In submitting to your notice these observations upon these models, I have felt called upon to do so, in order to vindicate the professional character of English architect, which is perilled by the conspicuous position given to a work of art, professing to be a restoration of the noblest monument of antiquity, and uniting the knowledge, science, and learning of this country. The accuracy of the English architect has been acquired by many personal sacrifices, laborious investigations, and pains-taking accuracy. The work of Stuart and the productions of the Dilettanti Society, had established the fame of the English, as the revivors and best illustrators of Greek art. But what will be the opinion of foreigners upon English architects, if this defective and erroneous restoration be assumed, as the proof by which to estimate the research, and knowledge, and skill of the English architect in 1846. In this I dont so much allude to Mr. Lucas, as to the Trustees of the British Museum. Mr. Lucas has been imprudent in calling this a restoration of the Parthenon in all the *fulness* of its original *beauty and splendour*. He has looked at it merely as a sculptor; and the architecture he has considered as subordinate to that his first object. The Trustees should have called in the advice of some one or more of the many architects who have measured the Parthenon stone by stone. They should have provided Mr. Lucas with the most perfect model of the building that modern research could have produced; and our sculptor could have worked on his restoration of the sculpture, unembarassed by considerations of the details of the architecture, for which he was neither prepared nor fitted by previous study, as he has himself modestly avowed.

I now conclude these remarks, put together in the brief interval of numerous and important professional avocations, not to detract from the merit of Mr. Lucas's courageous attempt, but, as I have said before, to vindicate my profession from the imputation of those unfortunate blemishes, which, although they may not affect the reputation of the author as a sculptor, seriously peril the fame of the English architect, scholar, and antiquary, in the estimation of the accomplished and learned foreign artists of Europe.

At the conclusion of Mr. Donaldson's observations, Mr. Lucas, with a manly candour greatly to his credit, admitted the weight of most of the objections;—he had looked at the restoration as a sculptor, not as an architect, and, moreover, had not seen the ruin. He was determined, however, to *make* it a perfect work architecturally also, if it were not so, and had arranged to visit Athens forthwith with that end in view.

A wish was expressed on the part of the meeting, that the trustees of the Museum would give Mr. Lucas all the aid in their power, and enable him to effect his purpose efficiently.

Sermons in Stones.—In laying the first stone of a new market-house at Truro last week, the mayor, at the conclusion of an excellent speech, said, "Before proceeding to lay the first stone of our building, it will give you pleasure to know, that one venerable relic of ancient times has been carefully preserved; and, as it held in our two last market houses a conspicuous place, so a conspicuous and suitable place will be selected for it in that which is about to be erected. I allude to the old stone on which the following words are engraved:—

"Who seeks to find eternal treasure,
Must use no guile in weight or measure."

The date of this stone is 1615; and, depend upon it, my friends, whatever improvement society may have undergone since then, there is no harm in keeping continually before our eyes a maxim which teaches that, as long as the world lasts, honesty will be the best policy, and an honest man the noblest work of God."

Stained Glass, Bristol.—We hear that Mr. Rogers, of Worcester, the artist who executed the stained glass windows in St. Mary de Crypt Church, Gloucestershire, has been engaged to furnish the principal window in the new Guildhall at Bristol.

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE.

The fifth lecture of this course was delivered on Thursday, the 5th instant, at the Royal Academy. Mr. Cockerell said, that before entering upon the general subject, he should offer some comments on the usual course adopted by students, previous to their commencing practice. He should then continue the subject of medieval architecture, shewing its *Catholicity*, the general conformity of style in different parts of Europe, and the provincialisms which arose in each separate country, with the value and influence of types, or precedents. He should then give some account of the monastic establishments, and the order of Freemasons. He should also notice the character of orthographic delineation, as shewn by Muller and others, from original drawings preserved in Germany. Daniel Barbaro, who had translated Vitruvius at a later time than Cæsarianus and Caporali, and the large copy of whose book, from which the professor made frequent quotations, he then laid upon the table, had said, that discourse, or reason was the father of architecture, and the practice of building the mother. It was too frequent a mistake with students to begin by admiring the *prettiness* of the art—mere matters of detail—long before they were able to appreciate the value of a complete homogenous whole. *Last* of all came the conviction, that geometry was the foundation of the art, and that nothing was good that was not geometrical. Pamphilus had asserted, that no one could be a good painter unless he were a good geometrician: and how much more important was geometry to the architect. The professor in his lectures had, therefore, endeavoured to inculcate what, in fact, they were generally last inclined to; it being a great mistake to occupy time in the study of some really unimportant detail, which ought to have been devoted to subjects of greater, and permanent utility. Works of art, as Daniel Barbaro had said, affected those who were ignorant of them, with wonder and astonishment: it should be their object to estimate the principles on which such works were designed. This was to be done by examining buildings by approved masters, by noting the plan, and considering, how circumstances of ground and situation had led to particular results. By thus comparing numerous examples, they would become masters themselves. Every opportunity should be taken to improve themselves by travel, and by observation, even in their own island, city, or neighbourhood, rather than to spend so much time about picturesque, pretty drawings, which were really useless, and did not belong to their art, how much soever, in other respects, every man of taste must admire them. He repeated, what he had before said, that he had seldom found that the best designers were the best draughtsmen; and of this fact, the architect of the Hotel de Ville, at Paris, was a striking example. That architect's drawings, transmitted from Rome at the time he resided there, as a student of the French Academy, were by no means elaborately finished: but he had occupied himself to more advantage in diligently examining buildings. Every architect must regret the abortive labours, in which he had spent much of his time when a student, through a misconception of the proper course of study.

In the subject of medieval architecture, the professor commented upon the evidences of a number of schools or variations; but he explained, that there was a concurrent general uniformity to be traced throughout; there was the same *Catholicity* in art, as in the religion of the time. Rome was the great centre, from which the influences of religion and art emanated. From the advent of St. Augustine, the great types of the basilicas of St. Peter and St. Paul were always remembered. Provincialisms grew up in so natural, remarkable, and sometimes so baneful a manner, that we could discern in Germany, France, Spain, and other countries, distinct families of churches. He then shewed that such peculiarities, often arising from a circumstance apparently trifling, might entail bad and injurious consequences upon a national style, often curbing the inventive faculties with some preconceived requirements, and therefore, how happy must that country, be which, in its architecture, had possessed a noble original. Thus, the church built by Frederick Barbarossa in the castle at Nuremberg, had been the type of the church

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